THE LAWRENCE GALLERY.

Fourth Exhibition.

A CATALOGUE

OF

ONE HUNDRED ORIGINAL DRAWINGS

BY

IL PARMIGIANO

AND

ANT. A. DA COREGGIO.

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH, AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE FOURTH.

At Messrs. Woodburn's Gallery, 112, St. Martin's Lane, Charing Cross.

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.
Tickets of Admission during each Exhibition, Five Shillings.
Tickets to admit at all times during the Seven Exhibitions, One Guinea.

HOURS FROM TEN TILL DARK.

C. RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS.

In opening the Fourth Exhibition of The Lawrence Gallery, the Proprietors have great satisfaction in presenting to the Nobility, Gentry, and the Public, so interesting a selection. It consists of Fifty Drawings by Parmigiano and the same number by Coreggio.

The acknowledged importance of the studies by these great artists, have always been felt and allowed: indeed, some writers, and among others Mr. Richardson, do not hesitate to express their preference of the Drawings by Parmigiano to his pictures. The late possessor of this splendid Collection was also so sensible of the expression and beauty of the works of this great artist, that he had assembled the most extensive collection ever yet made, consisting of one hundred and seventy-five; the stamps of Charles the First, Lord Arundel, Zanetti, Sir P. Lely, Richardson, &c. &c., found on most of the Drawings, are proofs how much they have always been appreciated by those illustrious and distinguished Collectors.

It may be affirmed with truth, that in no Collection which has hitherto been formed, has so surprising a variety of the genius and talents of the divine Coreggio been displayed. When the extreme rarity of his genuine works is considered, it reflects the highest honour on the collector of this magnificent cabinet, that it should be able to furnish Fifty specimens by this great artist. Those who are acquainted with the relative scarcity of the Drawings by the Old Masters, will be aware, that extensive and important

as the Parmigianos may be, there would be more chance of forming such another Collection, than to equal the Coreggios.

The Fifth Exhibition will consist of the Works of L. DA VINCI, JULIO ROMANO, P. DEL VAGA, and PRIMATICCIO, and will open on the 1st of February, 1836.

S. & A. WOODBURN,

112, *St. Martin's Lane,*

Jan. 1, 1836.

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FRANÇOIS PARMESAN.

THE LIFE OF

FRANCESCO MAZZUOLI, CALLED PARMIGIANO.

He was born at Parma, in 1504, and at the age of eighteen visited Rome, to study the works of Michael Angelo and Raffaelle. He was there employed by Pope Clement the VIIth, and continued in that city until 1527, when that capital having been taken by storm by the army commanded by the Constable Charles de Bourbon, he was so entirely ruined, that he was obliged to quit his studies, and take refuge in Bologna, where he executed his celebrated altar-piece of *St. Margaret,* which Guido preferred to the *St. Cecilia* by Raffaelle.

At Bologna, he began to make drawings, with an intention of having them copied in wood engraving by Antonio da Trento; but this person having absconded with most of the plates, as well as drawings intrusted to him, the artist was again reduced to poverty, as he never recovered the drawings.

After painting the portrait of *Charles the Fifth,* he once more returned to Parma, about 1531, and was employed to paint in fresco a large vaulted cieling in the Church of Santa Maria della Staccata, for which work some studies are in this Collection, No. 8 and 21; and he might probably have overcome his misfortunes; but imbibing a taste for the study of alchemy, he neglected his painting; and having been sued in law, on account of the Members of the Society of the Staccata paying him more money than he had earned, he fled to Casel Maggiore, where he painted his celebrated *Madonna with St. John the Baptist,* and also his *Lucretia,* his last work, for which two most beautiful drawings are in this Catalogue, Nos. 24 and 26. He died in 1540, at the early age of thirty-six years.

The history of several of the finest specimens described in this Catalogue, is very interesting.

The politic and generous patronage which the unfortunate King Charles the First evinced towards the fine arts, naturally occasioned several of the Nobility of his court to turn their attention to this delightful pursuit. Among others, none were more distinguished than the illustrious Earl of Arundel; he was perhaps the most accomplished nobleman of his time. During his tour on the continent, he purchased, among many other choice articles, a noble collection of the drawings of Parmigiano, some few of which he caused to be engraved by the celebrated W. Hollar, whom he brought to England and patronized.

The civil war, however, having destroyed this truly golden age of the arts in this kingdom, and consequently occasioned the dispersion of most of the fine collections then forming, the drawings in question were purchased by M. Zanetti, a rich Venetian, in whose family they remained until the occupation of that city by the French, when they were acquired by the Baron de Non, and, on his death, through the munificence of the late Sir T. Lawrence, they again returned to this country.

It is more than probable, that this assemblage were the identical drawings which were purloined by Antonio da Trento; they are generally of a finished character, and well calculated to engrave from; and, indeed, most of them were published when in the cabinet of Zanetti, and form a small folio volume, well known to all lovers of the grace and elegance of this master.

A CATALOGUE,

ETC. ETC.

Fourth Exhibition.

IL PARMIGIANO.

1. Portrait of Parmigiano—whole length; he is seated on a form, and holds on its hind legs, between his knees, a favourite hound. A beautiful free-pen drawing.

Size, 8 *inches by* 12. *From the Collection of Mariette.*

2. Saint John, St. Jerome, and St. Francis—half figures, a fine bold study in red chalk.

Size, 9 *inches by* 6 *inches. From the Collection of the Chevalier Vicar.*

3. Study of Trees—pen and bistre wash; very interesting, and probably the only specimen existing of the sort of subject.

Size, $10\frac{3}{4}$ *inches by* $16\frac{1}{4}$ *inches. From the Collection of Mariette and the Count Fries.*

4. St. John in the Wilderness.—He is seated on a bank, at the foot of a large tree, dated 1539. A very powerful drawing; free pen and bistre wash on grey paper, heightened with white. Has been engraved. Capital.

Size, $7\frac{3}{4}$ *inches by* $11\frac{3}{4}$. *From the Collection of M. Verstegh.*

5. Christ healing the Sick—a most graceful composition, of numerous figures. Our Lord is seen in the background, under

an arch, in front of a colonnade; at his feet is a sick person. Groups of the sick are seen in the foreground. Free pen and bistre wash, heightened with white.

Size, 8½ inches, by 6¼. From the Collection of the Baron de Non.

6. The Virgin and Child, in the clouds.—Below are two Saints. Very fine: free pen and bistre wash.

Size, 3 inches by 4½. From the Arundel and Zanetti Collections.

7. Portraits of Parmigiano and his Mistress—whole lengths, sitting: he regards her averted face with tender interest, holding her left hand. Black chalk, on grey paper. Engraved in the *School of Design.*

Size, 6½ inches by 14¼ inches. From the Collection of W. Y. Ottley, Esq.

8. Study of two figures—one of whom, unfolding a scroll, points out to his companion some remarkable passage. Three different designs of the same subject; free pen, lightly washed with bistre.

Size, 7¼ inches by 5½. From the Collections of the Earl of Arundel, Zanetti, and M. de Non.

9. A female—half length, bearing on her head a vase elegantly designed, pen and bistre wash, delicately heightened with white. This exquisite drawing is engraved by Faldoni in the work of Zanetti.

Size 3¼ inches by 6. From the Collections of Lord Arundel, Zanetti, and W. Y. Ottley, Esq.

10. Joseph and Potiphar's Wife.—Delicate pen, on blue paper, heightened with white, in a cartouche by Vasari.

Size of the drawing, 4½ inches by 5. From the Collections of Vasari and M. Zoomer.

11.—A SAINT KNEELING BEFORE A CRUCIFIX,—in a mountainous landscape; a group of camels and figures is passing a road; highly finished with a pen. Capital.

Size, 12¼ inches by 8 inches. From the Arundel and Zanetti Collections.

12. THE RESURRECTION—the celebrated composition which he has himself etched; pen and bistre on a yellow ground, heightened with white. Capital.

Size, 5½ inches by 8¼ inches. From the Collection of M. Verstegh.

13. VIRGIN AND CHILD—and St. John in the background; magnificent architecture. Red chalk heightened with white: very fine.

Size, 5½ inches by 9½ in. From the Collection of the Duke of Alva.

14. THE ADORATION OF THE SHEPHERDS—a very finished drawing, pen and bistre wash, heightened with white. *Superb.*

Size, 9¾ inches by 7½ inches. From the Collections of the Earl of Arundel, Zanetti, and Lord Dartmouth.

15. DIOGENES—a magnificent drawing in red chalk, heightened with white. Engraved.

Size, 7½ inches by 11 inches. From the Collection of Thos. Dimsdale, Esq.

16. DAVID HOLDING THE HEAD OF GOLIAH: pen, highly finished.

Size, 11½ inches by 8½ inches. From the Collection of the Baron de Non.

17. THE PRESENTATION IN THE TEMPLE—arched. The high-priest is seen at the altar, in front of a portico; the Virgin kneels at his left-hand, presenting the infant Saviour. A great crowd of spectators attends the ceremony. Full of grace and beauty. *Superb.*

Size, 7 inches by 11¼ inches. From the Arundel and Zanetti Collections.

18. Virgin, Child, and St. John.—The Virgin is seated, holding the infant Saviour in her lap, whose right foot she raises to put on a shoe, while St. John kisses the Redeemer. Beautiful composition, in red and white chalk on grey paper, heightened with white.

Size, 7 inches by 8¾ inches. From the Collection of B. West, Esq. P.R.A.

19. Hercules killing Geryon.—In the distance is seen the herd. Very spirited: free pen and bistre wash.

Size, 6 inches by 8½ inches. From the Collection of the Baron de Non.

20. Mary anointing the feet of the Redeemer—a most admirable and graceful composition of eight figures, from Raffaelle. Pen and bistre wash, heightened with white.

Size, 12¾ inches by 7½ inches. From the Collection of Thos. Dimsdale, Esq.

21. Nine Studies—on one sheet, for Moses bearing the Tables of the Law; free pen and bistre, very fine. Engraved.

Size, 6 inches by 8¼ inches. From the Collections of Lord Arundel, Zanetti, and M. de Non.

22. Virgin and Child—very graceful study, black and white chalk on grey paper, heightened. Engraved.

Circular: diameter 8¼ inches. From the Collection of Mr. Richardson, Mr. Barnard, and B. West, P.R.A.

23. Ganymede and Hebe—a most graceful design, delicately finished, in pen and bistre.

Size, 4½ inches by 6½ inches. From the Collections of the Earl of Arundel and Zanetti.

24. Lucretia about to kill herself—careful pen and bistre wash, heightened with white; one of his last works. Very capital.

Size, 8 inches by 11½ inches. From the Crozat Collection.

25. St. John in the wilderness, attended by an Angel aud lamb: bistre, on grey paper, and heightened with white.

Size, 6¾ by 5½ inches. From the Arundel and Zanetti Collections.

26. Lucretia—a similar design to *No.* 24, in which there is some difference in the shadows, very highly finished. Capital.

Size, 9¾ inches by 7 inches. From the Collections of Mariette and T. Dimsdale, Esq.

27. Virgin and Child and St. John—an exquisite study: bistre, on grey paper, heightened with white.

Size, 5 inches by 5¼ inches. From the Arundel and Mariette Collections.

28. David slaying Goliah—very spirited; free pen, bistre wash and Indian ink. Engraved.

In a circle, diameter 7½ inches. From the Collections of Sir Joshua Reynolds and B. West, Esq.

29. The Virgin and Child, St. Jerome and St. Francis —a most lovely design, for an altar piece in a Church near Parma; free pen, bistre wash, and Indian ink, heightened with white. *Superb.*

(Arched) Size, 4¼ inches by 7½ inches. From the Collections of Lord Arundel, Zanetti, and Du Roveray, Esq.

30. A group of three apostles.—Others are seen in the background, under a portico; a grand design, free pen and bistre wash, heightened with white.

Size, 6¼ inches by 8½ inches. From the Collection of T. Dimsdale, Esq.

31. Moses giving judgment — a composition of thirteen figures; a capital design. Free pen and bistre wash, heightened with white.

Size, 13⅓ inches by 8½ inches. From the Collection of B. West, Esq. P.R.A.

32. ADORATION OF THE SHEPHERDS—a beautiful composition. On the left a shepherd carries a lamb; above is seen the heavenly host, and on the right an angel descending over the holy family. Pen and bistre wash. Capital.

Size, 6 *inches by* 8½ *inches. From the Collection of the Marquis Vindé.*

33. CUPID REPOSING—a most graceful design in red chalk, heightened with white.

Size, 7¼ *inches by* 9¾ *inches. From the Collection of the Marquis Vindé.*

34. THE ANNUNCIATION.—The Angel appears on the left, on clouds, extending the lilly, and pointing to the Holy Spirit, seen in the form of a dove. The Virgin is kneeling to receive the heavenly visit, before an highly ornamented altar. The subject is within an arch. Pen and bistre wash, highly finished. Superb.

Size, 13½ *inches by* 8 *inches. From the Collections of Mariette, Boiset, and Dameri.*

35. A FEMALE—bearing a vase on her head; whole length figure; she is standing near a tablet, and gracefully extends her right hand. An admirable study, exquisitely drawn with red chalk.

Size, 6 *inches by* 8½ *inches. From the Collection of the Marquis Vindé.*

36. CHRIST AMONG THE DOCTORS—a most sublime and graceful composition. Christ, in an attitude of dignity, stands in an elevated position in the centre of the subject, the groups below expressing their interest and attention. Free pen and bistre wash.

Size, 6 *inches by* 9½ *inches. From the Collection of Count Aldrovandus, of Bologna.*

37. ELYMAS THE SORCERER STRUCK WITH BLINDNESS—drawn by Parmigiano from the Cartoon of Raffaelle; very carefully executed with black chalk on a yellow ground, and heightened with white. A most interesting drawing.

Size, 8 *inches by* 6 *inches. From the Collection of M. Verstegh.*

38. A Banquet of the Gods.—Ganymede, a prominent figure in the foreground, exquisitely designed, appears holding the cup. Pen and Indian ink. Capital.

Size, 5¾ inches by 7 inches. From the Collections of the Earl of Arundel, Zanetti, and De Non.

39. Saint Cecilia.—Three Angels attend the saint: black chalk, a very graceful drawing.

Octagon; size, 8½ inches by 10. *From the Collections of Sir Peter Lely and T. Dimsdale, Esq.*

40. Studies of women and children—in a species of frieze, the figure to the left of the design is seated, extending the left hand over the arch, which contains a female and two children, free pen and bistre wash, the figure to the left heightened with white. Superb.

Size, 9¾ inches by 7½ inches. From the Collection of the Baron De Non.

41. A graceful female—bearing on her head a vase: her right hand extended. A similar subject to No. 35. Indian ink, and tinted with colour.

Size, 3¼ inches by 7¼ in. From the Collections of the Earl of Arundel and Zanetti.

42. An allegorical subject—various figures with books, red chalk and bistre pen; very spirited.

Size, 9¼ inches by 7⅛ inches. From the Collection of the Baron De Non.

43. Design for the compartments of a ceiling — very full of spirit, free pen, bistre wash and tinted.

Size, 12 *inches by* 8 *inches. From the Collection of the Baron de Non.*

44. A huntsman—following the chase of the stag: he is winding a long horn; two dogs are immediately behind him. A design of admirable grace and elegance, free pen and bistre wash.

Size, 8 *inches by* 10½ *inches. From the Collections of the Earl of Arundel, Zanetti, and De Non.*

45. The Saviour—a study for the famous picture formerly in the Collection of Lord Abercorn, and now in the National Gallery. Red chalk.

Size, $9\frac{1}{2}$ *inches by* $6\frac{5}{8}$ *inches. From the Collection of Thos. Dimsdale, Esq.*

46. Bacchanalian subject—study of boys as Bacchanals, very spirited, free pen, equal to Raffaelle.

Size, $10\frac{3}{4}$ *inches by* $6\frac{1}{4}$ *inches. From the Collection of the Baron De Non.*

47. Venus, Cupid, and Vulcan.—Vulcan is employed at his forge, near the couch on which Venus with Cupid reclines. Pen, highly finished and capital. Engraved.

Size, $6\frac{1}{4}$ *inches by* $6\frac{3}{4}$ *inches. From the Collection of the Earl of Arundel and Zanetti.*

48. A youth—bearing a pennon in the right hand, and holding a sword with the left. He is in the attitude of walking; highly finished with a pen.

Size, $7\frac{3}{4}$ *inches by* $10\frac{1}{2}$ *inches. From the Collection of the Baron De Non.*

49. Virgin and Child—and four studies of female drapery for the same picture. Red and black chalk, highly finished.

Size, $9\frac{3}{4}$ *inches by* $7\frac{1}{4}$ *inches. From the Collection of the Baron De Non.*

50. Adam and Eve.—They are seated under a tree; his right hand is round the waist of Eve, and he holds a garland in his left. Finished pen drawing: engraved.

Size, 6 *inches by* 8. *From the Collections of the Earl of Arundel, Zanetti, and Thos. Dimsdale, Esq.*

The matchless Collection by this artist consisting of one hundred and seventy-five Drawings will be sold for £1,500 if purchased to be kept entire.

ANTONIVS DE ALEGRIS CORRIGIENSIS
natus circ. ann. 1492. obijt ann. 1534. 4. Non. Maij.
Adm Reu Patri D. Sebastiano Rettæ Congregat S. Philippi Nerij
in deuoti affectus tignum d. Io Franciscus Bugattus Mediol
A. Bellarius Mdn

THE LIFE OF

ANTONIO ALLEGRI DA COREGGIO.

According to the majority of authors who have written on this illustrious artist, he was born at Coreggio in 1494. It is somewhat surprising that so little is known of his history. Vasari describes him as born of low parentage, and always under the influence of poverty; but this is contradicted by Orlandi and Sandrart; and recent investigations have tended to the reasonable idea that he was born of parents who had given him a liberal education, and which, indeed, his works sufficiently prove. It is impossible that he could have been employed in so many grand works, and have been so able to treat allegorical subjects, had he not read the classic authors.

He is stated to have studied under Francesco Bianchi and G. Murani, painters of whom little or nothing is now known: it must however be allowed, that he was the first founder of grace, grandeur, and harmony of colour, and that, in some respects, he has never yet been equalled,

His Cupola of the Cathedral at Parma, finished in 1530, is universally considered to be one of the most astonishing works of art that has been produced by the pencil: it is generally known to amateurs, by the set of fifteen etchings by G. B. Vanni, in 1642; and it is with great satisfaction that the proprietors of the Lawrence Gallery can shew so many studies for this grand work; see Nos. 61, 63, 67, 77, 79, 81, 82, 91, 93, 94, 95, and 98.

As this great artist was more celebrated for colour and chiaro scuro than drawing, his studies are in general slight, and in some respects incorrect. This, however, is not always the case; the magnificent head of a young man, No. 71, which Parmigiano has exactly copied in the picture in the National Gallery, is a proof of

his great talent, when he chose to execute finished works; in general, however, he was satisfied with slight and even very small memorandums for the compositions of his finest pictures: the study of the celebrated *St. Sebastian,* at Dresden, No. 73; the *Ecce Homo,* No. 75; the small figure of the Cupid, No. 76, in the fine composition of the *Mercury and Venus,* now in the National Gallery,—are curious examples of this fact.

One of the grand works of this great master, the Cupola Lunette, and Gallery of the Church of St. Giovanni, was destroyed at the time the monks of that church enlarged the choir. Fortunately, however, they employed Cæsar Aretusi to copy the whole, and some fragment of the original work is yet to be seen at Parma, particularly the principal group, representing the coronation of the Virgin: some smaller pieces, representing angels' heads, were preserved in the Rondonini Palace, at Rome. He died in 1534, aged forty.

It is worthy of observation, that the fifty specimens in this Catalogue contain studies for so many of the most celebrated works of this luminary of the art. Among these, the valuable and highly interesting first thoughts for the celebrated *Notte* at Dresden, Nos. 70 and 72, are particularly important. There are very few other drawings by this artist in this Collection, but in those few are two, which are interesting from the singular circumstance of their acquisition. When Mr. S. Woodburn was last at Parma, he frequently went to view the superb Cupola, and one day expressing to the monk who had conducted him to the small window made in the roof, his satisfaction at being able to approach so near this grand work, the monk informed him that there had lately been found some cartoons of heads, in a small room adjoining the Cupola; on obtaining a sight of them, Mr. W. purchased them for Sir T. Lawrence, and they would have formed part of the present Exhibition, had not the size interfered too much with the other drawings.

ANTONIO ALLEGRI DA COREGGIO.

51. Saint Catharine kneeling—a most graceful study, in red chalk; for the picture brought into England in 1770, by G. Aufrere, Esq.

Size, 4½ inches by 6 inches. From the Collections of Sir Joshua Reynolds and Richardson.

52. Another study for the same figure—red chalk.

Size, 3¾ inches by 4¾ inches. From the Collections of Sir Joshua Reynolds and Mr. Barnard.

53. Figures sacrificing—two small drawings; pen, and red chalk; on a russet ground.

Size, 6 inches by 3⅞ inches, and 6¼ inches by 2½ inches. From the Collections of Richardson and Sir Joshua Reynolds.

54. Coronation of the Virgin, with other figures of angels—a very interesting study for the famous fresco at Parma; red chalk and pen; very fine.

Size, 8 inches by 7¾ inches. From the Collection of Verstegh.

55. Two groups of figures for a cupola—on a russet ground; pen and bistre, heightened with white. Capital.

Size, 7¾ inches by 5¼ inches. From the Collections of the Earl of Arundel and R. Cosway, Esq.

56. Virgin and child—for the Dresden picture; bistre, heightened with white; arched at top.

Size, 4½ inches by 9¼ inches. From the Collection of R. Cosway, Esq.

57. MARRIAGE OF ST. CATHARINE—a very interesting study with several alterations in the design and outline; red chalk. Capital.

Size, 12¾ *inches by* 9½ *inches. From the Collection of Count Bianconi, of Bologna.*

58. TWO STUDIES OF THE VIRGIN AND CHILD—very gracefully designed in red chalk, and signed by the artist.

Size, 7½ *inches by* 10½ *inches. From the Collection of the Count de Fries.*

59. STUDY OF TWO BOYS—whole length figures; very fine red chalk; for the celebrated picture of the *St. Geoige* at Dresden.

Size, 4¾ *inches by* 10¼ *inches. From th eCollection of W. Y. Ottley, Esq. and engraved in his Italian School of Design.*

60. A BATHER DRESSING—in the act of pulling on a stocking; red chalk. A capital study.

Size, 14¾ *inches by* 11½ *inches, in octagon. From the Collection of M. Goll van Falkenstein.*

61. STUDY FOR PART OF THE CUPOLA AT PARMA—very slightly executed, but very interesting, as containing his perspective lines to paint the ceiling by.

Size, 14 *inches by* 10 *inches. From the Collection of Sir Joshua Reynolds.*

62. A SLEEPING ACADEMY FIGURE—admirably foreshortened, and signed by the artist; red chalk.

Size, 14¼ *inches by* 10¾ *inches. From the Collection of Lord Elgin.*

63. STUDY FOR THE HEAD OF THE VIRGIN—in the celebrated fresco of the Cupola at Parma; drawn with charcoal, and heightened with white. Capital.

Size, 11 *inches by* 8½ *inches. From the Collection of Count Bianconi.*

64. A FEMALE HEAD—of great expression, probably intended for the Martyrdom of St. Placida, freely sketched with charcoal; very fine.

Size, 10½ *inches by* 7¼ *inches. From the Collection of the Chevalier Vicar.*

65. STUDY OF ONE OF THE BOYS IN THE FOREGOUND OF THE CELEBRATED PICTURE AT DRESDEN—similar to No. 59; red chalk.

Size, 9¾ *inches by* 4 *inches. From the Collection of Mr. Richardson.*

66. JUPITER AND GANYMEDE—a high-finished model for the celebrated picture at Vienna; pen and bistre; very fine.

Size, 8⅜ *inches by* 6 *inches. From the Collection of the Marquis Vindé.*

67. VIRGIN IN THE CUPOLA AT PARMA—a capital study for the entire figure; red chalk, heightened with white. Capital.

Size, 10¾ *inches by* 9½ *inches. From the Collections of Richardson, Hudson, and Sir Joshua Reynolds.*

68. ORNAMENTED ARCH BEHIND THE VIRGIN AND CHILD—in the celebrated *St. George,* at Dresden; a most curious and interesting study; admirably drawn with the pen, and washed with bistre.

Size, 9¼ *inches by* 6½ *inches. From the Collection of Count Bianconi.*

69. STUDY FOR THE FIGURE OF THE VIRGIN—in the clouds, with angels; possibly intended for the Cupola; black chalk, lightly touched with the pen.

Size, 10 *inches by* 9 *inches. From the Collections of Richardson, Hudson and Sir J. Reynolds.*

70. MODEL OR FIRST THOUGHT FOR THE CELEBRATED NOTTE AT DRESDEN — most interesting, with curious variations in the design; pen and bistre, heightened with white *Superb.*

Size, 10¾ *inches by* 7½ *inches. From the Collections of the Earl of Arundel, Sir P. Lely, and Lord Spencer.*

71. Magnificent study of a young man's head—very admirably executed, and full of character. This fine study has been exactly copied by Parmigiano for the St. John, in the famous picture now in the National Gallery; in coloured chalk. Superb.

Size, 15¼ *inches by* 10 *inches. From the Collections of Mr. Richardson and Von Zoomer.*

72. Another design for the celebrated Notte, at Dresden — composed in a totally different manner to the picture he executed, but highly interesting; pen and bistre, heightened. *Superb.*

Size, 11¼ *inches by* 7½ *inches. From the Collections of Sir Peter Lely, Richardson, and P. H. Lankrinck, &c.*

73. Model for the celebrated St. Sebastian at Dresden—very small, but interesting; with considerable variations from the picture; delicately washed with bistre, and touched with the pen.

Size, 5 *inches by* 3⅝ *inches. From the Collection of the Chevalier Vicar.*

74. Sheet of studies of heads, and other sketches—very spiritedly executed; in red chalk.

Size, 10½ *inches by* 7¾ *inches. From the Collections of Mr. Richardson and Sir Joshua Reynolds.*

75. A small model—for the splendid *Ecce Homo* now in the National Gallery, also with considerable variations from the picture; pen and bistre wash, highly interesting.

Size, 4½ *inches by* 4¼ *inches. From the Collection of the Count de Fries.*

76. Study for the figure of Cupid—in the picture of Mercury and Venus teaching Cupid to read; very interesting; red chalk; heightened with white.

Size, 3¼ *inches by* 5 *inches. From the Collection of the Count Bianconi.*

77. Study of an Evangelist and an Angel—for the Cupola at Parma; black chalk; very capital.

Size, 16 *inches by* 10¼ *inches. From the Collection of M. Vicar.*

78. Virgin and Child—an exquisitely expressive design, in a semicircle; red chalk. *Superb.*

Size, 8 *inches by* 6½ *inches. From the Collection of the Duke of Modena.*

79. A noble sheet of studies for the famous Cupola at Parma—several heads and draperies, &c. highly finished in red chalk. Superb.

Size, 15¼ *inches by* 10½ *inches. From the Collections of Richardson, Hudson, and Sir Joshua Reynolds.*

80. Two fathers of the Church—a superb and expressive example of the Master, for a cupola which was destroyed; red chalk.

Size, 11½ *inches by* 9 *inches. From the Collection of the Marquis le Goy.*

81. A noble sheet of studies for the Cupola—in which several figures are drawn in a strong foreshortened position; red chalk. *Superb.*

Size, 15 *inches by* 13¼ *inches. From the Collections of King Charles I. and Mr. Richardson.*

82. Study of a flying Angel—for the ceiling of the Duomo; a most magnificent design; black chalk. This appears to have been used by Correggio, at the time he was executing the Cupola; several spots of the fresco colour having fallen on the drawing.

Size, 12 *inches by* 16¼ *inches. From the Collection of King Charles I.*

83. Design for a Virgin and Child on the clouds—the Infant Saviour is on his feet, supported by the Virgin; the subject is treated in the grandest style. Superb.

Size, 16 *inches by* 13¾ *inches. From the Collection of Count Bianconi.*

84. Head of an Angel—in profile; vigorously drawn in red chalk.

Size, 7¼ *inches by* 6 *inches. From the Collection of the Duke of Modena.*

85. A SMALL STUDY FOR THE GANYMEDE—No. 16, in which the figure is turned differently, and a small model, with considerable alterations, for the group in the Taking down from the Cross.

Size, 5 inches by 3¼ inches, and 5½ inches by 4 inches. From the Collection of the Count de Fries.

86. ALLEGORY OF HEROIC VIRTUE—the companion to the Sensual Man; first idea for the celebrated fresco now in the Louvre; pen and bistre, delicately touched and highly interesting.

Size, 6½ inches by 6½ inches square. From the Collection of the Count Bianconi.

87. A STUDY FOR ONE OF THE FIGURES IN A CUPOLA, which was destroyed. Red chalk; capital.

Size, 10½ inches by 10¼. From the Collection of the Chevalier Vicar, who has written on the drawing: "Précieux cadeau de M. Righi de Parma, en 1803."

88. ANGELS AND VARIOUS HEADS—an interesting sheet; very beautifully touched with red and black chalk. Fine.

Size, 9½ inches by 6¾. From the Collection of Mariette and M. Revil.

89. STUDY OF A YOUTHFUL ACADEMY—figure evidently from the life, executed in red chalk.

Size, 17 inches by 6¾ inches. From the Collection of Monsieur Vicar.

90. STUDY OF TWO SAINTS.—One is writing, the book held by the other, is supported by an angel. Red chalk, very finished.

Size, 6 inches by 6 inches. From the Collection of Count Aldrovandus of Bologna.

91. STUDY OF FIGURES—for the Duomo of Parma; red chalk. Very interesting.

Size, 9 inches by 15¼ inches. From the Collection of Count Bianconi.

92. A STUDY OF A FIGURE FROM THE LIFE—admirably executed in red chalk. *Superb.*

Size, 8½ *inches by* 15 *inches. From the Collection of M. le Chevalier Vicar.*

93. A STUDY OF FIGURES—highly finished, intended for the cupola at Parma; executed in red chalk, heightened with white.

Size, 7½ *in. by* 6 *in. From the Collection of Count Aldrovandus of Bologna.*

94. AN EVANGELIST.—A small study for the cupola at Parma; red chalk and pen.

Size, 5¾ *inches by* 4½ *in. From the Collection of M. De Non.*

95. AN ANGEL—foreshortened, holding some drapery; executed in red chalk,

Size, 8¼ *inches by* 7¼ *inches. From the Collection of Sir Joshua Reynolds.*

96. GROUPS OF INFANTS—in various attitudes, for the Ceiling of the *Chamber of Diana,* at Parma. Red chalk.

Size, 11¼ *inches by* 6¾ *inches. From the Collection of Count Aldrovandus of Bologna.*

97. A VERY INTERESTING MODEL FOR THE FAMOUS HOLY FAMILY—called the St. Jerome, at Parma; nearly the same as the pieture, highly finished, in red chalk.

Size, 11¼ *inches by* 8 *inches. From the Collection of M. Jabach.*

98. AN ANGEL PLAYING THE VIOLIN—a companion to *No.* 95, also part of the Cupola. Executed in red chalk.

Size, 7¾ *inches by* 6½ *inches. From the Collection of Sir Joshua Reynolds.*

99. THE ADORATION OF THE SHEPHERDS—a superb study. The Virgin is seen standing in the centre of the composition, regarding the Child in the manger at her feet; red chalk.

Size, 10¼ *inches by* 13. *From the Collection of Mr. Ottley.*

100. The Virgin and Child, and an angel—a very beautiful design, executed with great spirit in coloured chalks.

Size, 8 *inches by* 6 *inches. From the Collection of Lord Lord Arundel, and of Sir Joshua Reynolds.*

That the majority of the Exhibitions of the *Lawrence Gallery* hitherto shown should be already disposed of, is highly satisfactory to the Proprietors, and is a proof of the reasonable value they had affixed on these choice examples of art.

As this Catalogue is the first which appertains to the School of Italy, and as this part of the Collection is unquestionably the most select and important that has ever been brought together (commencing with Cimibue and extending through the dawn, the meridian, and the decline of the Arts,) amounting to about Three Thousand Drawings, the proprietors are desirous that they should not be separated. They therefore beg to observe that the sale of the Parmigiano and Coreggio's can only take place after the 25th Jan. 1836, it being possible that the Italian school may be sold entire. At all events, the Exhibitions will continue in the order announced, and although the superb Collection of Albert Durer is already disposed of, yet a selection from it will form part of the Eighth Exhibition, according to the consent of the present owner.

The whole of the Drawings by Coreggio will be sold for £1,000.